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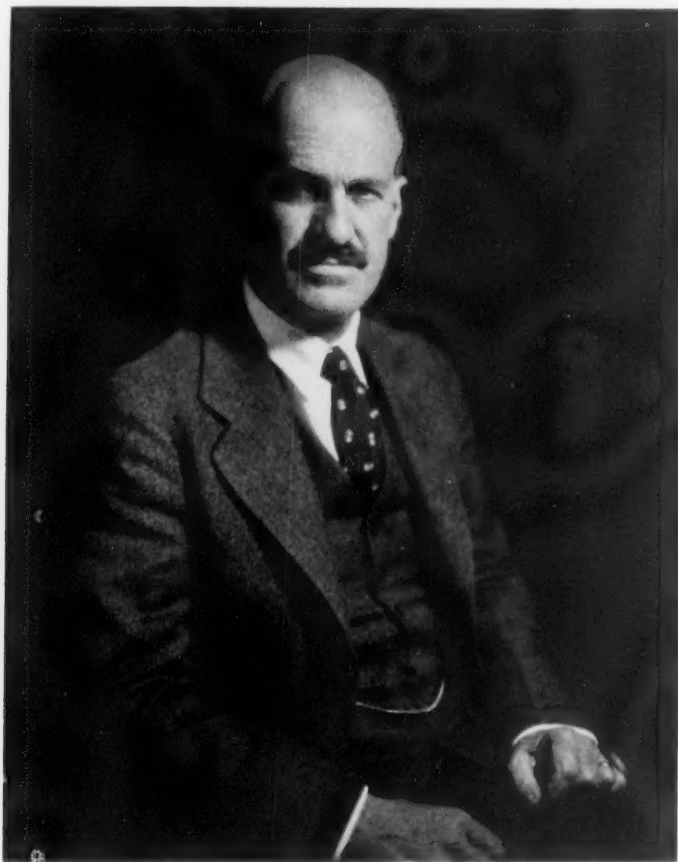
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BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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KAIDEN-KEYSTONE STUDIOS

HERBERT EUSTIS WINLOCK
FOURTH DIRECTOR OF THE METROPOLITAN MUSEUM OF ART

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

FEBRUARY, 1932

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LEWIS CASS LEDYARD

Lewis Cass Ledyard, a Trustee of the Museum since 1914, died on January 27. The memorial resolution of the Board of Trustees will appear in the March issue of the BULLETIN.

ANNUAL MEETING OF THE CORPORATION

The Sixty-second Annual Meeting of the Corporation of The Metropolitan Museum of Art was held at the Museum on Monday, January 18, 1932, at 4:30 p.m., the President, William Sloane Coffin, presiding.

The President in an address presented a report of the Trustees on the transactions for the year 1931 and also the Treasurer's report for the past year.

Addresses were made by Herbert E. Winlock, who had been elected Director of the Museum at the meeting of the Board held just previously, and Joseph Breck, the Assistant Director. The meeting concluded with an address by François Boucher, Assistant Director of the Musée Carnavalet, Paris, which was illustrated with lantern slides.

MEETING OF THE BOARD OF TRUSTEES

At the regular meeting of the Board of Trustees of the Museum held on Monday, January 18, 1932, the following officers were elected: Chairman of the Executive Committee, George Blumenthal; Second Vice-President, William Church Osborn; Treasurer, George D. Pratt.

At this meeting, Herbert E. Winlock, the Curator of the Department of Egyptian Art and Director of the Egyptian Expedition, was unanimously elected Director of the Museum to fill the vacancy caused by the death of Edward Robinson.

Joseph Breck, Curator of the Department of Decorative Arts and Assistant Director, was appointed Director of The Cloisters, a branch of the Museum.

HERBERT EUSTIS WINLOCK

The new Director, Herbert E. Winlock, the fourth to hold this position, was born February 1, 1884, in Washington, D. C. His grandfather had been the director of the Harvard College Observatory, and his father was an assistant astronomer in the Naval Observatory in Washington, later entering the Smithsonian Institution.

Mr. Winlock attended the public schools in Washington and while still there became

interested in Egyptian archaeology, a study which he continued at Harvard, where he was graduated in 1906. It was at Harvard that he first came in contact with Albert M. Lythgoe, then assistant professor of Egyptian art and curator in the Boston Museum of Fine Arts, and when, in 1906, Mr. Lythgoe was called to the Metropolitan Museum Mr. Winlock joined him in the first excavation conducted for that Museum at Lisht. From 1907 to 1909 he was digging for the Museum's Egyptian Expedition in the Oasis of Khargeh, and in the succeeding years, until the outbreak of the war, at Luxor. From 1914 to 1917 he remained in the Museum in New York, until he entered the first Plattsburg camp after our declaration of war. He was commissioned Captain, Coast Artillery, Officers Reserve Corps, and later became a Major, C.A.C., in France. Immediately after the armistice he returned to his duties in the Museum and in the following season was back once more in Egypt, where he has been continuously every winter until the present, conducting the Museum's excavations at Deir el Bahri, near Luxor.

Mr. Winlock was appointed Assistant on the Egyptian Expedition October 1, 1906; Assistant Curator of the Department of Egyptian Art in 1909; Associate Curator in 1922; and Director of the Egyptian Expedition in 1928; he succeeded Albert M. Lythgoe as Curator of the department on November 1, 1929. He is a member of the *Archaeologischen Instituts des deutschen Reiches*, the *Vereeniging tot Bevordering der Kennis van de Antieke Beschaving*, and the American Oriental Society. He has contributed to the annual reports of the Egyptian Expedition, the publications of the Museum's excavations in Egypt, and to several professional journals.

The following appreciation of Mr. Winlock's service to the Museum was written by Albert M. Lythgoe, Curator Emeritus of the Department of Egyptian Art.

The appointment by the Trustees of Herbert Eustis Winlock as Director of the Museum is one which will inspire the greatest confidence as to the future conduct and de-

velopment of the Museum among all those, both at home and abroad, familiar with his long record of brilliant scholarship and accomplishment during the past twenty-five years in connection with the work which has resulted in the notable growth and present outstanding importance of the Museum's Egyptian collections.

Even while yet an undergraduate at Harvard, in the class of 1906, his exceptional work on several sides of the history of art and archaeology had marked him in the judgment of his teachers as showing unusual promise of attainment in that field, and it was for this reason that on his graduation he was selected as a member of the new Expedition which in the autumn of 1906 was about to begin its work in Egypt on behalf of our Museum. From that time his contributions to the work and his responsibilities in the conduct of the Expedition, sometimes in part but since the war very largely in whole, have covered a steadily widening field, until in 1928 he was appointed to succeed to the Directorship of the Expedition and in the following year to the Curatorship of the Egyptian Department in the Museum.

Through all this period his record in Egyptian archaeological research has been recognized increasingly by scholars everywhere as one of the most brilliant in that field, and his contributions to the subject in reports and volumes issued by the Museum, as well as articles published elsewhere, have placed him in the forefront of modern archaeological field and museum workers.

The responsibility for such extensive programs as the Museum's Expedition has carried out, in these later years particularly, has required practical administrative ability of a high order on his part, in securing the most effective coöperation of a considerable scientific staff as well as in meeting the innumerable problems arising from the conduct of excavations on such a scale and the employment of a large force of native workmen, averaging some four hundred to five hundred in number and at times running to more than seven hundred.

It is this rare combination of a finely ordered scientific mind and unusual executive ability that has marked his work for

the Museum from the beginning and that leaves no question as to his qualification in either respect for his new position with its still greater responsibilities. Although he has devoted himself exclusively to Egyptology in his work for the Museum, he comes to the Directorship with broad interests in the whole general field of the history of art and an intimate knowledge of the methods and scope of modern museum work abroad as well as at home.

JOSEPH BRECK

Joseph Breck entered the Decorative Arts Department of the Museum in 1909 and remained in it until he accepted the position of Director of the Minneapolis Institute of Arts in 1914. In 1917 he was recalled to the Metropolitan Museum as Curator of Decorative Arts and Assistant Director, and now is made Director of The Cloisters.

While he has an unusually wide and detailed knowledge of art, his interests are primarily in that of mediaeval Europe, and he is thus eminently qualified for the work connected with this new position. The Cloisters, which were given to the Metropolitan Museum by John D. Rockefeller, Jr., and which are to be housed in a new building through Mr. Rockefeller's renewed generosity, are a most important innovation in the exhibition of collections in America, and the Metropolitan Museum is most fortunate in being able to arrange that Mr. Breck should devote his entire time to this branch museum and to the Department of Decorative Arts.

THE SAMUEL F. B. MORSE EXHIBITION

The Exhibition of Paintings by Samuel F. B. Morse, which was announced in earlier numbers of the BULLETIN, is shown in the large exhibition gallery (D 6), the private view for Members and their friends being held Monday, February 15, and the public opening the following day. The exhibition will continue through Sunday, March 27.

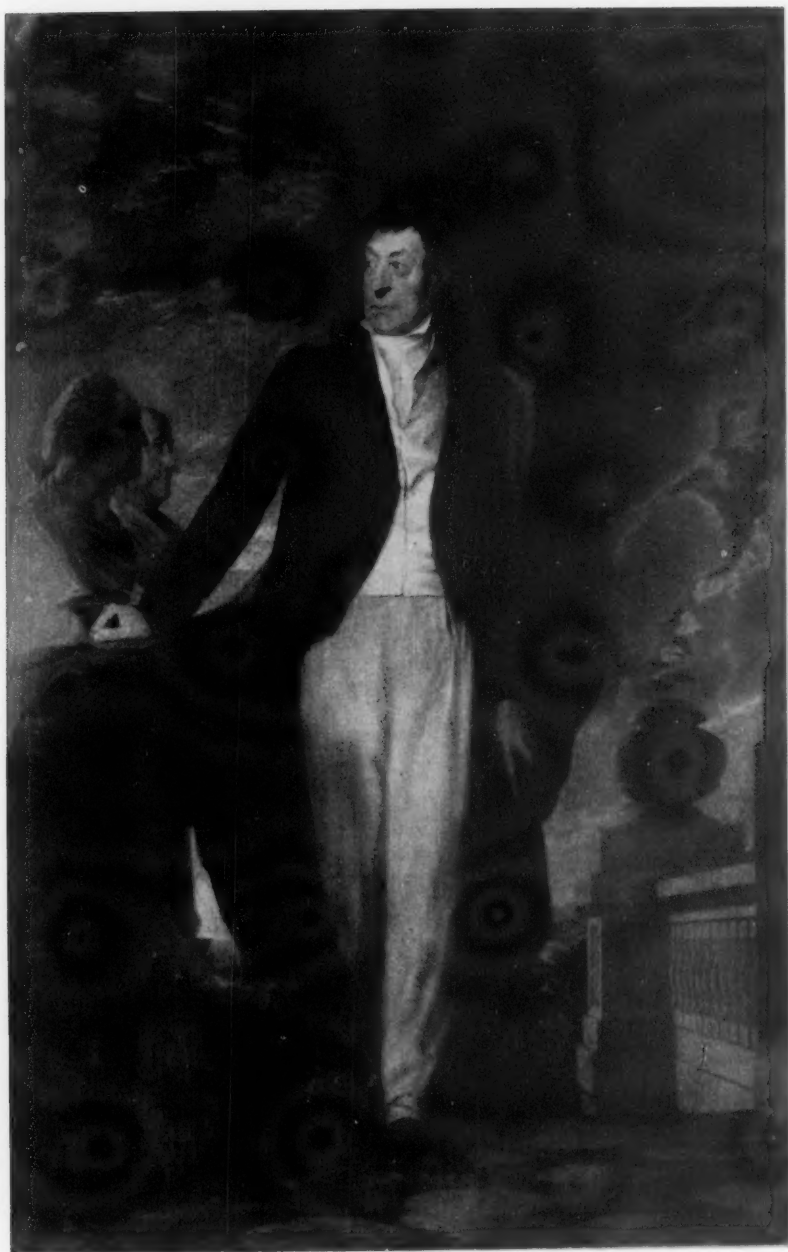
The immediate occasion of the present

exhibition, as the BULLETIN previously stated, is the hundredth anniversary of the momentous voyage of the packet ship *Sully* from Havre to New York. It was during this passage on the *Sully* in the autumn of 1832 that Morse developed the idea of transmitting intelligence instantaneously at a distance by means of an intermittently charged electromagnet.

Ever since his undergraduate days at Yale College, Morse had conversed eagerly with experimenters in electricity and had attended their lectures. Thus he was acquainted with much that had been discovered in regard to the nature of this mysterious form of energy. Moreover, he had years before worked with his brother Sidney on the invention of certain practical mechanical contrivances. And now one evening on board the *Sully* a spirited dinner-table conversation about the latest discoveries in science set his mind afire with the possibility of a great use for electricity. He could think of nothing else. His brilliantly practical mind wrestled powerfully with the problem, and before the ship had reached New York he had made sketches for a workable telegraph with an original code of dot, dash, and space signals to represent the letters and digits. Twenty-four years later Morse stated in the simplest form his claim for the invention of 1832. "I characterize my invention," he wrote, "as the first recording or printing telegraph by means of electromagnetism."

Exercises in honor of Morse are being held also by New York University, at which institution, in the old building in Washington Square, Morse carried through much of the arduous work on the perfection of his telegraph. His official status at the University was that of Professor of the Literature of the Arts of Design. The National Academy of Design, too, will embrace this occasion for honoring the memory of Morse. The founding of this institution in 1826 and its successful administration during its first two decades was due mainly to Morse's organizing ability and unflagging enthusiasm. He was its first president and its able defender against the published attacks of its rivals and critics.

The Museum's own part in the tribute to



MARQUIS DE LAFAYETTE, BY SAMUEL F. B. MORSE
LENT BY THE CITY OF NEW YORK

Morse is naturally centered upon his achievement as an artist, and fortunately the owners of Morse's works have made it possible to show on this occasion a representative collection of his paintings. The exhibition covers virtually the entire course of Morse's artistic career and contains many of the landmarks of his progress.

Our first intimations of Morse's impulse to paint come in very youthful-sounding letters to his parents in 1809, when he was an eighteen-year-old undergraduate at Yale.¹ At that time, untutored though he was, he writes of doing profiles for one dollar and miniatures for five. We still hear of profiles one year later, and of miniatures for two years more. Thus the little self-portrait on ivory, lent by the National Academy of Design, may be safely dated between 1809 and 1811. The self-portrait in oils is also a work of his youth, painted in London about 1814. It was recently presented to Phillips Academy at Andover, Massachusetts, Morse's school, by the artist's daughter, Leila Morse Rummel.

Like so many of the earlier American painters, Morse went to London to study, and received much advice and encouragement from Benjamin West. But he always wished it to be understood that his real teacher was his beloved friend Washington Allston, in whose company he made the sojourn. In the two classical pictures which occupied much of the young man's time during the student years in England it would be a difficult matter to distinguish between the influences of the two masters. The large painting, *The Dying Hercules*, was young Morse's first ambitious attempt after he reached England. It was admitted in 1813 to the exhibition at the Royal Academy and received high praise in at least one of the London journals. A cast from a small sculptured figure which had been begun as a study for the painting of *Hercules* was shown in the same year by the Society of Arts at the Adelphi and received the gold medal, the highest award for a single sculptured figure. The painting of *Hercules* and the cast are lent to the exhibition by Yale University. Included also is

¹ Morse was born on April 27, 1791, in Charlestown, Massachusetts.

a second ambitious painting, undertaken by Morse after the first had succeeded so well. It is smaller in scale than the *Hercules* but more elaborate, and was to have competed at the 1815 exhibition of the Royal Academy for the prize in historical composition. West praised the picture, but Morse's return to America obliged him to give up his hopes for the competition, as the prize had to be received in person. The subject of the picture is *The Judgment of Jupiter in the Case of Apollo, Marpessa, and Idas*.

A few of the portraits which Morse painted in New England after his return home were found to be available for the exhibition. The John Adams portrait, ordered in 1816 by the publisher Joseph Delaplaine for his Repository, shows less ease of handling than Morse's maturer work. The interesting *By Candlelight*, a portrait of the artist's mother, must be from about the time of the Adams portrait, and the *Jeremiah Evarts* should be placed very little later.

Commissions were not always easy to get in New England towns, and sitters could not be induced to pay good prices. Charleston, South Carolina, promised to be a far more lucrative field, and there Morse went in January, 1818, and for three successive winters. His work during this time developed decided fluency and strength, indeed some of his loveliest portraits of women and his strongest portraits of men were done in Charleston. The Museum's Mrs. Daniel De Saussure Bacot is a fine example of Morse's work in Charleston. Others are the admirable portraits of Mrs. Keating Simons, the Reverend Nathaniel Bowen, Mrs. Emma J. Quash, and John Bee Holmes, all included in our exhibition.

In 1821 Morse conceived the idea that a profit might be made from exhibiting a large picture showing the House of Representatives in session in the Capitol. The elaborate work which resulted constitutes an interesting record. It shows the handsome semicircular interior now known as Statuary Hall with various notables and some eighty Congressmen chatting in groups. The picture did not prove to be a successful venture for Morse. After strange vicissitudes it reached the Corcoran Gallery, which lends it to our exhibition.



MRS. DAVID C. DE FOREST, BY SAMUEL F. B. MORSE
LENT BY THE GALLERY OF FINE ARTS, YALE UNIVERSITY



WILLIAM CULLEN BRYANT, BY SAMUEL F. B. MORSE
LENT BY THE NATIONAL ACADEMY OF DESIGN

At this time Morse's family was living in New Haven, Connecticut, and it was there, no doubt, that he made the charming and tender record of his lovely wife Lucretia and her two children, Susan and Charles. From the apparent age of the infant Charles, born March 17, 1823, the portrait may be dated 1824, about one year before Lucretia's untimely death. Two brilliant works painted in New Haven during the same period are the portraits of David C. De Forest and his wife, ordered in 1823 and now owned by Yale University.

By general consent the most striking and interesting of all Morse's paintings is the full-length portrait of Lafayette commissioned by the Corporation of the City of New York in 1825 during Lafayette's visit to America. This monumental and precious production, and also the splendid, solid portrait of the Reverend John Stanford, painted in 1826, are graciously lent by the City of New York through the Art Commission. The New York Public Library lends the powerful study for the Lafayette portrait. Among the other productions of Morse's first years as a resident of New York should be mentioned the merry portrait of Philip Hone's little daughter playing with her cat and the spirited portrait of Mrs. Elisha W. King. The admirably vigorous portraits of William Cullen Bryant and Chancellor Kent belong to this period, as do also the serious portraits of Judge Stephen Mix Mitchell and his wife, lent by the Connecticut Historical Society.

Evidence of the summers of 1828 and 1829, spent in the central part of New York State, is seen in the portraits of Mr. and Mrs. George Gallagher, and the Honorable Samuel Nelson of Cooperstown. At this time was painted also the quaint View of Apple Hill seen from the house of Captain (later Governor) John A. Dix.

Among the records of Morse's second European journey (1829-1832) are the careful copy of Raphael's School of Athens and the idyllic landscape painted at Subiaco. It was on his return from this sojourn that the telegraph burst into Morse's life. But his absorption in his telegraph did not cause Morse to drop his art at once. There was an overlapping of some five years, dur-

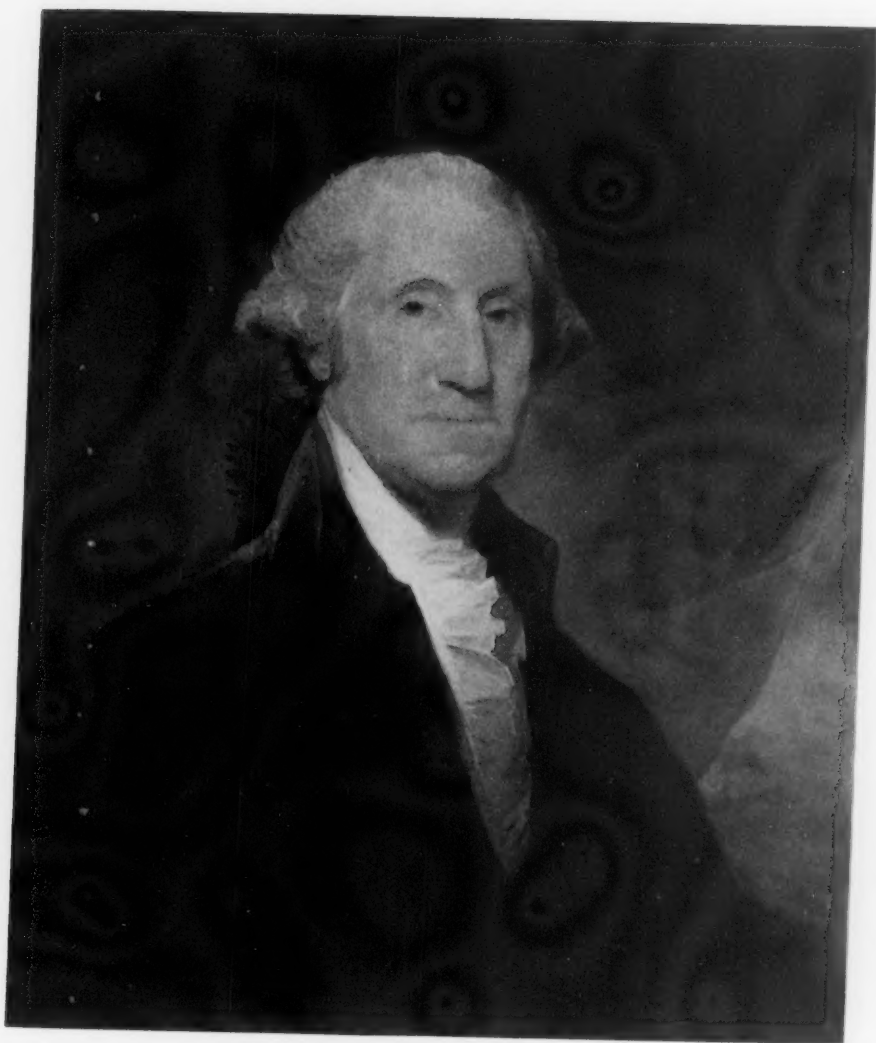
ing which time the passionate inventor, whose invention brought him nothing but expense, still found it necessary to paint, to take pupils, and to lecture on art. But even in those years with his telegraph crying to be perfected and patented, art was no mere means of keeping body and soul together. One of his finest works, the portrait of his daughter Susan, now become almost a young lady, was painted in his studio at New York University between 1835 and 1837. The portrait is lent by Herbert L. Pratt. The Goldfish is a portrait of the wife and children of his brother Richard, exhibited at the Academy in 1835, and is further evidence that Morse still enjoyed painting. It was the year 1837 that marked the finish of his career as an artist. The enlistment of the manufacturer Alfred Vail as a partner in his scientific enterprise relieved him of the necessity of painting at just the time when his desire to do so was dealt a deadly blow by his unexpected failure to win from Congress the commission to fill one of the great empty panels in the Rotunda of the Capitol.

HARRY B. WEHLE.

THE WASHINGTON BICENTENNIAL EXHIBITION

As announced in last month's BULLETIN, the Museum has brought together in commemoration of the two-hundredth anniversary of Washington's birth an exhibition of portraits in various media, which will be shown in the Assembly Room from Alexandria on the second floor of the American Wing from February 16 through November 27, following the private view for Members on February 15.

In assembling the exhibition three departments of the Museum have been called upon so that there might be provided paintings, prints, and objects of vertu; a certain number of loans have also been included. A considerable portion of the paintings and prints are from the Bequest of Charles Allen Munn, which came to the Museum in 1924; and the William H. Huntington Collection of portraits of Washington, Franklin, and Lafayette, received by gift in 1883, furnishes most of the small figures, busts, and



GEORGE WASHINGTON, BY GILBERT STUART
THE GIBBS-CHANNING-AVERY PORTRAIT

medallions, as well as several of the prints. Most of the statuettes and busts are of bronze, and it is possible in some instances to identify the print or portrait that must have inspired the modeler. The number of objects shown has been sharply restricted by the limited wall space of the Alexandria Assembly Room—not perhaps without advantage, as there may thus be eliminated the monotony likely to characterize a large commemorative exhibition.

PAINTINGS

The use upon this occasion of the Assembly Room from Alexandria, Virginia, for exhibiting a group of Washington portraits reminds us that certain entertaining and appropriate remarks about the room itself are to be found in the *Handbook of the American Wing*.¹ We quote the following paragraph in full:

"This large and lofty room, of much historic interest in its associations with Washington and Lafayette, was taken out of the old City Tavern at Alexandria, Virginia. Its date is fixed in the announcement by John Wise, under date of February 20, 1793, of his removal 'to his new and elegant Three-Story brick-House, fronting the West-end of the Market House which was built for a tavern, and has twenty commodious well-furnished Rooms in it, where he has laid in a stock of good old Liquors—' Alexandria was located on the highroad over which travelers from Williamsburg, Richmond, and the South passed on their way to Philadelphia, the national capital; as a rule they were transported by a line of stage coaches owned jointly (1791) by John Gadsby (who became the tavern's new proprietor) and the keepers of The Spread Eagle and The Swan Inns at Philadelphia and Lancaster. Therefore the tavern was long the stopping-place of many of our distinguished statesmen, as well as of those who sought out Washington when he was in retirement at Mount Vernon, eight miles away."

George Washington apparently visited the City Tavern often. Gadsby, its host, made a rule prohibiting gambling on the premises and declared himself zealously pre-

pared to merit the favor of his guests by preserving order and propriety. In addition to the regular Assemblies, it became customary to give at the City Tavern, in our lovely ballroom itself, an annual dance to celebrate Washington's birthday. We take again from the *Handbook*² the following notice, which appeared in the Alexandria papers in 1798: "The birth day of our worthy Fellow-Citizen Gen. GEORGE WASHINGTON, will be celebrated, by a Ball at Mr. Gadsby's Tavern on Mondy the 12th inst.³ in which the gentlemen of Alexandria and its vicinity, are invited to participate. Tickets of Admission to be had at the Barr." According to George Washington Parke Custis, this was the last of the birth-night balls which Washington attended. His strength was waning. In 1799 the following letter was sent to the management at the Tavern:

"Mount Vernon, 12 Nov., 1799.

Gentlemen:

"Mrs. Washington and I have been honored with your polite invitation to the assemblies in Alexandria this winter, thank you for this mark of your attention. But alas! our dancing days are no more. We wish, however, all those who relish so agreeable and innocent an amusement all the pleasure the season will afford them.

"Your most obedient and obliged humble servant,

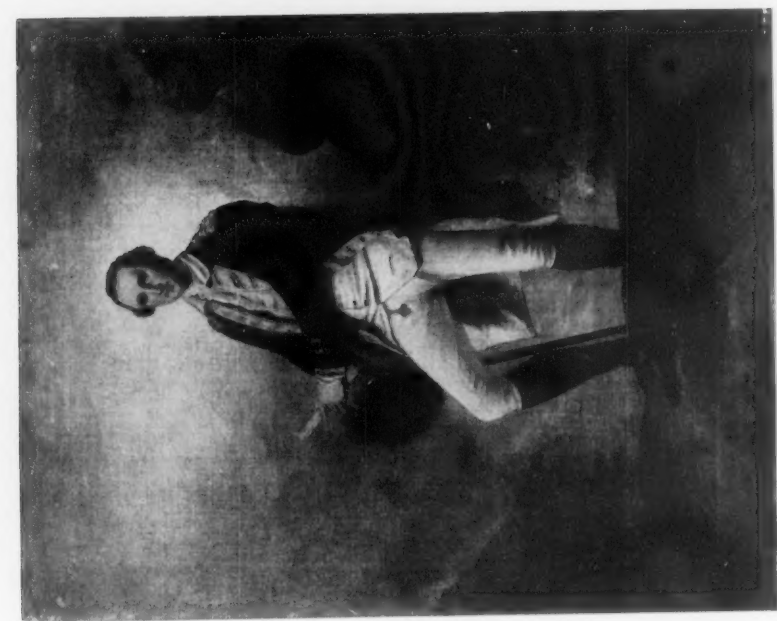
"Go. Washington."

The portraits in oils are borrowed equally from the Museum's own galleries and from the collections of generous friends who have consented to despoil their own walls for a few weeks for the sake of our public. The high wall space between the two mantelpieces in the Assembly Room is used for the Museum's recently cleaned full-length portrait by Charles Willson Peale, of the so-called Continental type, showing Washington resting one hand on a cannon. The picture of which ours is a replica was painted in 1779 for the Supreme Executive Council

² Page 177.

³ *Handbook*, p. 177: "The citizens of Alexandria adhered to the old-style calendar under which Washington's birthday was February 11, but, that date falling on Sunday, the celebration occurred on Monday, February 12."

¹ Page 174 (Fourth Edition).



GEORGE WASHINGTON
BY JOHN TRUMBULL
PORTRAIT PAINTED IN 1780



GEORGE WASHINGTON
BY CHARLES WILLSON PEALE
A SMALLER VERSION OF THE PORTRAIT OF 1779

of Pennsylvania and is now in the Pennsylvania Academy of the Fine Arts.⁴ A smaller version, delightful in color and showing in the background a bay with a town and ships, also belongs to the Metropolitan Museum and hangs on another wall.

The Museum's Trumbull portrait from the Munn Bequest was not painted from life but was in earlier days among the best-known of Washington portraits. It shows the Commander-in-Chief standing in a barren landscape, his body servant, Billy Lee, holding his horse at the right. The portrait was engraved by Valentine Green as "Painted by J. Trumbull Esqr. of Connecticut 1780. Engrav'd from the Original Picture in the Possession of M. De Neufville, of Amsterdam." Evidently Trumbull painted this work in London, either shortly after his arrival there or perhaps during his incarceration as a political prisoner.

James Peale's portrait of Washington, lent by Luke Vincent Lockwood, quaintly introduces an attendant holding a horse and various military paraphernalia besides. The head is derived from Charles Willson Peale's portrait bust painted in Philadelphia during the session of the Constitutional Convention of 1787.

Mr. Lockwood is the lender also of C. W. Peale's replica of the portrait of September, 1795, a fine version which was once owned by Tench Tilghman of Maryland.

A somewhat earlier attempt than this to catch the great man's likeness is seen in the portrait by Edward Savage lent by De Lancey Kountze. It is a replica of the portrait painted from life in New York in 1789-1790 for Harvard College and shows the version of Washington which was used by Savage in the family portrait.

Wertmüller's portrait from the Munn Bequest shows an exceptionally narrow face. It is a replica of the portrait painted from life in Philadelphia in 1794 and is dated a year later than the original. It was executed on Washington's order for Théophile Cazenove (1740-1811) of Amsterdam, who, living in Philadelphia for several years in

the 1790's, interested himself in grandiose land schemes.

Gilbert Stuart's ideas of the first President's appearance are seen in the Museum's celebrated portrait, painted perhaps from life and sold to Colonel George Gibbs of New York, a friend of Stuart's. Colonel Gibbs sold it to his sister Mrs. William Ellery Channing, who in 1858 gave it to her son William F. Channing. Dr. Channing sold it about 1889 to Samuel P. Avery, by whose son, Samuel P. Avery, Jr., it was sold to the Museum in 1907.

In Germantown in 1796 Stuart painted the portrait owned for over a century by the Boston Athenaeum. The many replicas and reproductions of this portrait make it the best known of all Washington portraits. A fine engraving of it appears on the present-day dollar bill. In our exhibition this version of the face is seen in an excellent replica, lent by John Hill Morgan, probably painted for Henry Hope of Boston. It descended to Thomas Hope of Deepdene, Surrey, and was exhibited in 1846 at the British Institution by Henry Thomas Hope of Deepdene.

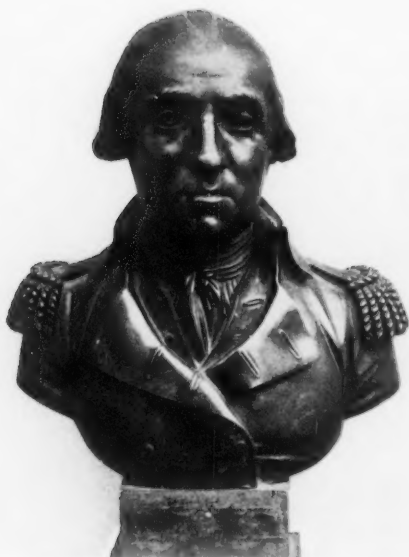
In addition to the portraits in oil there are shown an example of the Sharples profile in pastels, first drawn in 1796, and a few miniatures. One miniature, lent by William B. Osgood Field, is by C. W. Peale and is said to have been painted about 1775 and presented by Washington to a Mrs. Israel. The Museum's miniature by C. W. Peale reports a younger-looking face and used to be attributed to Copley. The small elliptical miniature by Ramage from the Munn Bequest is thought to have been painted in 1793; another, owned in Philadelphia and quite different, was painted from life in 1789. The handsome miniatures by Robert Field were painted about 1801, some two years after Washington's death.

HARRY B. WEHLE.

PRINTS

The Washington prints included in the exhibition all come from the permanent collections of the Museum, which, thanks to the generosity of William H. Huntington and of Charles Allen Munn, has for a long time been in possession of one of the largest

⁴ For much of our information about these portraits we are indebted to *Life Portraits of George Washington*, by John Hill Morgan and Mantle Fielding. Philadelphia, 1931.



BRONZE BUST OF WASHINGTON
EARLY XIX CENTURY



GLAZED POTTERY BUST OF
WASHINGTON, BY RALPH WOOD
ENGLISH, LATE XVIII CENTURY



GILT-BRONZE CLOCK WITH STATUE OF
WASHINGTON
FRENCH, EARLY XIX CENTURY

and most valuable groups of engraved portraits of Washington in existence. Three hundred and thirty-nine of the 880 prints described in Hart's standard catalogue are checked in our office copy of the catalogue as being present in our files, and this count does not include duplicates, states, or prints not described by Hart. Among the prints which have been selected for inclu-

stipple of the Washington Family (Hart 235), of which an impression hung on the wall at Mount Vernon during Washington's lifetime. A peculiarly fine color print is the somewhat later portrait by David Edwin (Hart 701b). Among the other portraits that have been put on the walls of the Alexandria Assembly Room there are several little prints which have very slight iconographical value but are of particular interest to collectors because of their extreme rarity. One frame contains both the original copper plate for Washington's bookplate and an impression from it.

WILLIAM M. IVINS, JR.



G. WASHINGTON
ENGRAVED BY JOSEPH WRIGHT

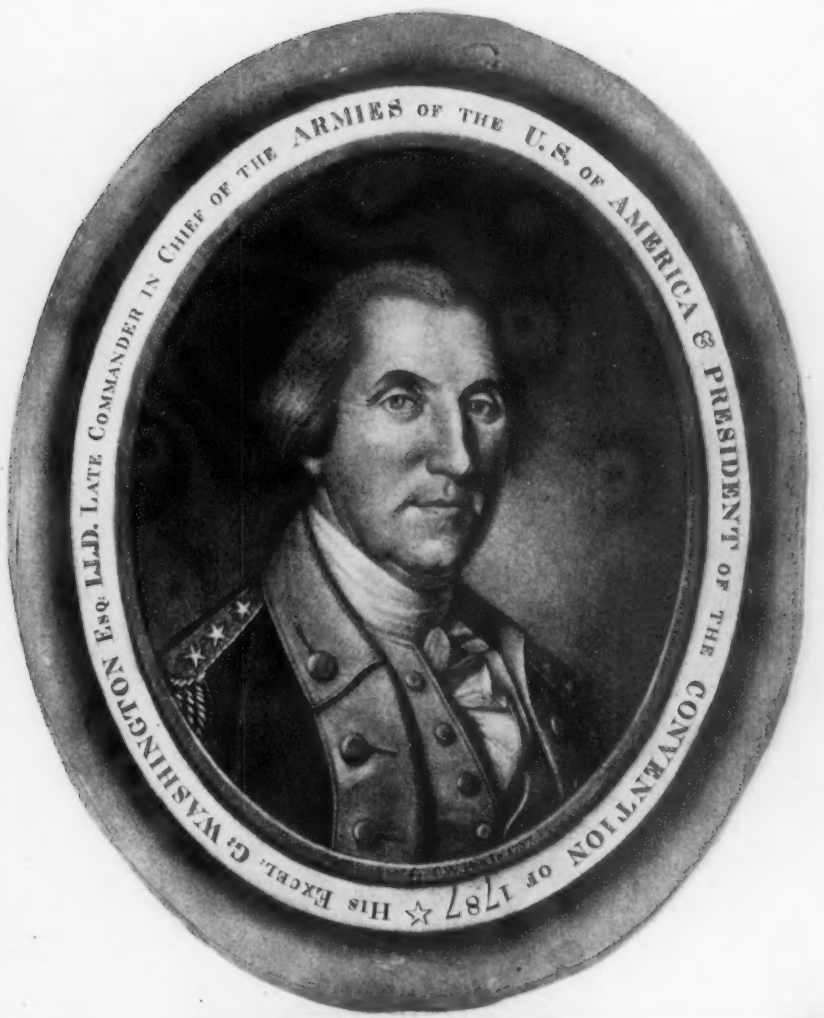
sion in the exhibition there may be specially mentioned the portraits of "His Excellency George Washington Esqr" and of "Lady Washington" (Hart 1), which have been said to have been made by Charles Willson Peale in 1778. This portrait of the General because of this statement is generally considered to be the earliest engraved portrait that was made by an artist who had seen Washington with his own eyes.⁵ There are also the oval portrait in a double border (Hart 3b) by Peale, three of the highly esteemed mezzotints (Hart 18, 84a, and 101) by Valentine Green, and a number of the prints by Savage, including the large

⁵ In the American Wing there is a glass print of the one earlier print (of 1775), but as "Campbell" who made it had never seen the General and composed an entirely fictitious portrait it has not been included in the exhibition.

THE WHITNEY MUSEUM OF AMERICAN ART

The new Whitney Museum of American Art opened its doors on November 18. The inaugural exhibition, consisting of a selection from some seven hundred contemporary American paintings, pieces of sculpture, and drawings with which the museum's founder, Gertrude Vanderbilt Whitney, has endowed it, was and continues to be enthusiastically greeted by crowds of visitors. The works, all excellently lighted and widely spaced, show to their best advantage in the nine galleries of the museum building on West Eighth Street. Three houses of the brownstone-front variety of New York dwelling have been utilized in the formation of the museum building; a single façade has been constructed for them with a fitting and dignified entrance and lobby, and easy access from gallery to gallery has been provided. With all these architectural changes in the old houses something of their former character still remains. There is a comfortable and intimate atmosphere about the place; one feels at home there and free to look at the pictures and sculptures as household objects rather than as museum specimens.

There can be no doubt of the real usefulness of the Whitney Museum. Our present-day productions can be readily seen there and compared one with another; they can be judged for what they are in themselves without the unfair competition of the well-winnowed art of past ages which they



HIS EXCEL: G: WASHINGTON ESQ:
MEZZOTINT BY CHARLES WILLSON PEALE

would be subjected to in a museum of wider scope. The current exhibition displays no artistic prejudices, except perhaps the altogether admirable prejudice in favor of the younger and less well-known artists. A fair cross-section view, so to speak, of what is being done here and now. The visitor, approving or disapproving, will be grateful for such a convenient opportunity.

The exhibits will be changed from time to time. A second group from the museum's collection is now on view and exhibitions of several artistic societies will be held later. As another of its activities the Whitney Museum issues monographs on American artists, a number of which have already appeared.

BRYSON BURROUGHS.

A NEW MELIAN RELIEF

Among the most attractive products of Greek terracottas are the Melian reliefs produced during the second quarter and the middle of the fifth century B.C. The extant material, which comprises over a hundred examples, has recently been admirably published by P. Jacobsthal in *Die Melischen Reliefs*. In this comprehensive study the author has been able to shed light on the many difficult problems presented by these reliefs. He has shown that they presumably served as decorations of wooden caskets similar to those which appear on some Lokrian terracottas and that they must be envisaged as gaily colored against an equally vivid background of painted wood. They were apparently a local product of the island of Melos, exported as far east as Troy and as far west as Sicily. This flourishing manufacture came to an end in the thirties of the fifth century,¹ perhaps owing to restrictions imposed on the commerce of neutrals² at the beginning of the Peloponnesian War. The artistic importance of the

reliefs is due to the fact that they belong to one of the finest periods of Greek art.

A year or two ago the Museum acquired a good example of these Melian reliefs representing the return of Odysseus to the mourning Penelope,³ a piece which had been known since 1904, but was subsequently listed as "lost," having "disappeared" into a private collection. We have now acquired from the same collection (in Paris) still another piece (figs. 1, 2; height 6 $\frac{1}{16}$ in. [16 cm.]), not hitherto published and not included in Jacobsthal's book. Though it is incomplete, one figure on the right being missing, it is otherwise admirably preserved, the modeling being unusually clear and sharp. It gives us in fact a realization of the original precision of these reliefs and shows us to what extent we must discount the present blurred effect of many of the examples. There are traces of the white engobe which once covered the surface but none of the original paint applied over the engobe.⁴

The subject of our relief is taken from daily life. It is one of those engaging, intimate pictures that make us realize how easily bridged after all is the gap of over two thousand years that separates us from the Greeks. A girl sitting in a chair is playing the double flute. To its music another girl was dancing with outstretched arms⁵ (only the right arm and a small piece of the drapery are now preserved). A youth on his way home from the palaestra is watching the pretty scene. He is leaning on his stick,⁶ his left hand placed on his hip, his oil bottle and strigil hanging by a strap from his wrist. The rendering of this attitude is interesting. The legs are placed in full profile toward the flute player, whereas the upper part of the body is in three-quarter view turned toward the dancer. This twist of the body is too pronounced: the left leg should be in three-quarter view, not in pro-

¹ Jacobsthal, *op. cit.*, p. 176, suggests 440 as a general date for the cessation of the industry; but the style of the later examples (e.g., pl. 61) is contemporary with the Parthenon pediments, and the thirties of the fifth century would seem to be a safer limit; cf. Beazley, *Deutsche Literaturzeitung*, November, 1931, col. 2133. The beginning of the Peloponnesian War would then be a natural cause for the cessation of the industry.

² Thucydides II. 67.4; V.84.2.

³ BULLETIN, vol. XXV (1930), p. 279, fig. 1.

⁴ The surface is encrusted in places. The relief was broken into three pieces—the head of the girl, her body except the hands and knees, and the youth. The upper part of the youth's face is chipped.

⁵ There is no trace of castanets such as the dancer has on the relief in Paris cited below.

⁶ The lower part of the stick does not now appear and was evidently indicated only in paint.

file, and the plane of the upper left leg higher. Otherwise the perspective is ably managed, and the left foot with only the toes touching the ground, the heel lifted almost perpendicularly, is a pleasing device convincingly rendered. We can watch the fascination which the problem of foreshortening had for contemporary artists also in the marble reliefs and vase paintings of the time. In another decade or two the difficulties were finally mastered, and we get

flutist and her mantle is similarly rendered, with the two ends folded over the right leg.

Figure 2 is a view of the back of our relief and throws light on the manufacture of these plaques. They were evidently made from open molds into which the clay was pressed. The ridges are due to the removal of the excess clay by means of a string pulled in rotary motion,¹⁰ the deeper ridges being caused by dragged impurities in the clay or unevenness in the string. At least



FIG. 1. MELIAN RELIEF DATING FROM ABOUT 460-450 B.C.

the superb representations of three-quarter views of the riders and the deities on the Parthenon frieze. Our relief belongs to the last stage before this final solution, and dates from about 460-450 B.C.

Two Melian reliefs closely related to ours are in Paris and Athens.⁷ They have the same subject—musician, dancer, and spectator—slightly varied in the rendering. Such groups were popular also on Athenian vases⁸ and were doubtless a common sight in any Greek city. Another interesting comparison with our relief is the lyre player in the "Sappho-Alkaios" group in the British Museum⁹; she is in the same attitude as our

⁷ Jacobsthal, *op. cit.*, nos. 78, 79, pls. 39, 40. A piece of the Athenian relief is in Gotha.

⁸ Compare, for instance, the kylix by Makron, acc. no. GR 1120 in our collection.

⁹ Jacobsthal, *op. cit.*, no. 76, pl. 38.



FIG. 2. BACK OF RELIEF SHOWN IN FIGURE 1

practical experiments¹¹ bear out this explanation rather than that offered by Jacobsthal¹² that the ridges—which regularly appear on Melian reliefs—were produced by an uneven wooden scraper. The use of string for the cutting of clay is a well-known modern practice. That it was famil-

¹⁰ The direction of the ridges in this example varies exactly according to such rotary motion except in one corner, where the ridges go in a different direction, evidently owing to the fact that another cut was necessary. Such variations occur also on the other examples I have been able to examine and are best explained by the natural surmise that it took more than one operation to remove all the excess clay. On Lokrian reliefs no such ridges occur.

¹¹ These experiments were made in the pottery studio of Maude Robinson, to whom thanks are due for her kind help and advice.

¹² *Op. cit.*, p. 102.

iar also to ancient potters is seen, for instance, from the bottoms of some early Greek vases, where, when the foot was not "turned" but left as "thrown," there often appear similar ridges¹³ evidently produced by the string with which the vase was removed from the bat. The size of the ridges varies according to the thickness of the string.

GISELA M. A. RICHTER.

AN EXHIBITION OF FORGERIES

Since the installation of the Riggs Collection in 1914 the Armor Department has had in its main gallery an exhibition of reproductions and forgeries. So far as the writer knows, this is the only exhibition of forgeries of arms and armor in a public museum, either in America or abroad. These objects are now more accessible, for they have been installed in three cases near the architectural setting known as the armor-er's workshop, on the west side of the main armor gallery (H 9).¹ They are not all outright forgeries. Many of them are authentic pieces which have been glorified in recent times—for example, authentic helmets, originally without ornamentation but now etched, gilded, or embossed. There are also compositions which include genuine elements, altered elements, and modern restorations. There are even copies of known authentic pieces.

In the first case are shown the Gothic forgeries, that is, elements of armor in the style of the fourteenth and fifteenth centuries. If an element of Gothic armor is poor in form, its authenticity may reasonably be questioned. Gothic armor, when authentic, is a combination of simplicity and extreme elegance, and its rhythmical beauty and grace are difficult to imitate. The Gothic elements exhibited comprise breastplates and helmets. The series of helmets is particularly interesting, since each belongs to

¹³ The Illustrated London News, February 7, 1925, pp. 214-215 (there explained by Sir Charles Walston as finger prints, for which, however, the marks on many of the vases are much too large).

¹ A similar exhibition of forgeries of weapons is planned for the near future.

a distinct type (flat-topped, tournament, basinet, salade, or armet-à-rondelle), and it is just such a group as the collector is usually eager to form. It is the rarity of all of these types that has caused the manufacture of the specimens exhibited, for the demand has always been greater than the supply. Authentic specimens of all but one of these forms—the flat-topped helm—are included in the Museum's collection. In the exhibition, however, is a reproduction of this type not unlike the helm of Edward the Black Prince which hangs over his tomb in the Cathedral at Canterbury. In all probability our helm is the work of T. M. Grimshaw, who made the great series of heaumes and basinets purporting to date from the tenth to the fifteenth century, a series formerly in the Parham Collection and now in the Burroughs-Wellcome Museum in London.

In contrast to these copies of Gothic armor are the objects in the remaining two cases, which include pieces enriched by etching, gilding, damascening, and embossing. These, with the exception of a fine electroplate of a very ornate embossed helmet,² are all made of wrought iron, that is to say, made to the required shape by the hammer, not cast, rolled, or stamped. Space permits of the description of only one of these copies. It is a parade shield enriched by embossing, a process which was not employed in the decoration of armor until the third decade of the sixteenth century. The present shield is inscribed: "Opus Ambrosius Foppa MCCCCLXXX." As the signature and the date (1480) are an integral part of the design, they alone would condemn this shield. Other defects are: the inscription in poor Latin; the unfinished border; the overcrowded composition; the concave central outer surface (authentic shields are entirely convex); the stamped floral ornament repeated in lozenges whose borders overlap (Renaissance artists chased each ornament separately); and the lack of damascening and stippling in the background. Each of the remaining objects

² The original patent for electroplating was granted to Elkington & Company in 1840. After electroplating was introduced, the making of embossed armor with chasing tools was practically discontinued.

shown bears a label with similarly detailed description.

There is not sufficient space in this note to describe the methods used by the members of the department in distinguishing genuine elements from restorations, obviously the most important part of a lesson in detecting forgeries. Each object presents

this study is mainly the field of the archaeologist rather than that of the connoisseur. The details which make up the structure of armor are too numerous for it to be possible, except in obvious cases,³ to authenticate or condemn an object in a flash of intuition. The connoisseur's judgment is unconsciously affected by associating and com-



EMBOSSSED SHIELD, XIX CENTURY, DATED MCCCLXXX

a new problem, for the intriguing subject of forgeries is not an exact science. There are two ways of testing authenticity—that of the connoisseur and that of the archaeologist. The connoisseur deals with impressions and intuitions; the archaeologist proceeds by the examination and analysis of form, construction, decoration, metal, and patination. Each object is studied from the craftsman's point of view; only in this way is it possible to understand the practical purpose of every rivet, buckle, perforation, and turning pin. Because of the many separate elements, sometimes over two hundred, comprising a suit of armor, it is clear that

paring the object under examination with similar objects known to him. Thus the connoisseur might condemn a piece because in his experience he has seen nothing like it, or because, having been restored in part or having had additions made to it, it no longer measured up to his ideal. The writer recalls the case of an embossed helmet in this Museum, the cheek pieces and lining of which were modern. Without further examination the object was considered to be a forgery. Upon closer study,

³ There are forgeries, of course, that are so obviously different from authentic armor that they need not be considered here.

however, it was discovered that the cheek pieces were superfluous, as originally the helmet had not had cheek pieces, but that the helmet itself was authentic and was part of a suit which had for centuries been exhibited in a European national museum.

The art of the armorer is no longer considered to be a living art; nevertheless the demand for armor keeps modern armorers busy. It is still made for the theater, for pageants, and as an element in interior decoration. It is the decorative pieces that today are apt to be offered as genuine.

The purpose of the exhibition is educational. In placing its collection of forgeries in close proximity to authentic material of a similar kind, the Museum offers the student a splendid opportunity to train his eye and to improve his taste, and this training is the more essential as greater trouble has been taken to deceive than to detect deceit. By pointing out defects in forgeries, we emphasize the skill of the ancient armorer and thereby encourage an appreciation of authentic armor. The opportunity to compare these modern pieces with genuine examples should be of assistance to curators and collectors in avoiding pitfalls. The detailed label which accompanies each object should satisfy the casual student. In special instances, when the student wishes to examine an object more closely, it will be removed from the case for his convenience.

STEPHEN V. GRANCAY.

EARLY WOODCUTS

The following divagations may possibly help towards a better understanding of the exhibition of early woodcuts, chiefly from the collection bequeathed to the Museum by the late James Clark McGuire, that is now on view in the print galleries.

The woodcut, unlike the various intaglio processes, has a chronicle but almost no true history, and perhaps this explains to some extent how it happens that while there is so large a library of books about engraving in the various media, the books about the woodcut can all be put upon a very small shelf. As a method of reproducing a drawing the woodcut had no history other than that of drawing, and drawing

itself has no technical history. Both have so long been integral parts of man's ways that it is practically impossible to segregate them out of the history of civilization in general. They have been used for every possible purpose in every possible way, but their techniques, in so far as they were specific to tool and material, have remained very much as they were in the beginning. The cutter with his knife and his gouge did no more than cut away the blank surface of the block that lay between the lines of the artist—an operation which, while differing in ease and difficulty, underwent no change. In general the ideal of the woodcutter, when not pressed for time, was to leave as perfect a record as possible of the artist's lines—which is but another way of saying that the less his work displayed any trace of his own personality, the better it was. The most perfect woodcut was that in which the presence or work of the woodcutter was least conspicuous.

Another way of translating the meaning of the last sentence is not without its own particular very great importance. Until the advent of lithography a little more than a hundred years ago, the woodcut from the point of view of the artist was the freest and simplest of all the graphic media. To make a woodcut the artist had no need to study and cope with a new and complicated technique. All that was necessary for him to do was to make a drawing in rather bold open lines upon a piece of smooth wood instead of upon a piece of paper. The tool was one to which he had been habituated from youth. He had to make no radical change in the way in which he used it, and could employ his accustomed gesture of hand. The block was cut by a professional cutter and printed by a professional printer, and the artist had to know nothing of their specialized techniques except that he should not make his drawing either too fine in texture or too complicated in linear structure. It was very different from making an engraving on copper. The engraving tool was unlike anything a painter ever handled, it had to be held in a new and strange way, it worked slowly and in a wholly artificial manner, and it produced lines and effects unlike any that could normally be made

with pen or pencil. When drawing upon a wood block with his pen the artist could see exactly what he was doing all the time, and had no need to take proofs, as the engraver had, in order to know exactly how far the work had progressed or what its effect was.

The result of this is that the woodcut of the fifteenth and sixteenth century has a freedom and an untrammelled vigor that can be matched in only the smallest number of engravings of that time. As between an engraving and a woodcut by such a master as Dürer, where the engraving is always somewhat artificial in its line, the woodcut is frequently a very adequate reflection of his normal habit in drawing; in other words, in spite of the intervention of the woodcutter and his ability to mangle and spoil a drawing, the woodcut is actually far more immediate to Dürer than the highly artificial engraving that he made with his own hand. That the German artists of the early sixteenth century were aware of this difference is shown by the fact that, if a very small handful of the engravings by Dürer and Altdorfer be removed from the German picture, there is no possible comparison of the relative importance either for quantity or for quality of the woodcuts and the engravings made during the time of these two artists. The same thing is much more nearly true of the fifteenth-century German work than is generally realized. The actual count of the woodcuts is many times greater than that of the coppers. There are probably more woodcuts in the well-known Nuremberg Chronicle alone than there are extant engravings by all the known early German engravers. As for the quality of the work, there were but two or three of the earlier engravers who were possibly more accomplished than any of the woodcut artists, and at the end of the century we find Dürer making woodcuts that as works of art are fully as important as anything that had previously been done by a German artist on copper.

The reason there were so many more old woodcuts than old engravings and the reason that so many more have been preserved down to the present time is to be sought in the mechanical and economic utility of the woodcut in book illustration. In the long

run a single-sheet print is rarely preserved in any quantity unless it has some outstanding interest. The woodcut that is a book illustration, in contrast to the single-sheet woodcut or engraving, by virtue of its appearance in the body of a book stoutly bound in leather and wood was practically guaranteed to survive no matter how poor or trivial it might be from an artistic point of view. Where time has preserved the book illustration, good, bad, and indifferent, it has exercised a very severe selection upon the single-sheet prints—so much so that it may almost be said as a general rule of thumb that the rarer a fifteenth-century engraving is, the worse it is apt to be as a work of art.

For a very long time the trades in prints and in books have been separated. In the same way the students of the two things have gone their respective ways, few collectors of the one being collectors of the other. The result of this was that until comparatively recent years few book men knew enough about prints to value properly the pictures in their old books, and almost no print men ever realized that illustrations were prints or worthy of attention. Of late, however, students and collectors of prints have been discovering that a very large number of the artistically important prints are to be found within the covers of books rather than in mounts and mats in solander cases. The appreciation of this fact has led not only to the opening up of a new field of collecting but to a most remarkable revision of opinion and valuation and to the rewriting of much of what has passed as "history."

It is amusing that this so modern discovery of the illustration as print, a discovery that by its novelty still strikes many people as not quite orthodox and perhaps even reprehensible, should also have been made in the very earliest days of printed picture books. The question whether an illustration was a print or something else came up for settlement in the most practical of all possible ways some time about 1470 at Augsburg, when the guild of makers of woodcuts raised the issue. It was the period in which Zainer and Schüssler, the first two printers in Augsburg, were proposing to get out books containing not only historiated

initials but illustrations also. The printers apparently proposed to have their initials and illustrations made by people who were not members of the guild. One can imagine them out of their vast knowledge and experience taking the stand that an illustration or an initial was not a print, but something quite, quite different. The members of the guild maintained that a print was a print, no matter where or for what purpose it was made or used. There was a great deal of trouble over it, possibly of the same kind that we occasionally hear of in our own building trades of the present day, and it was not settled until Melchior von Stammham, the abbot of the great monastery of Saints Ulrich and Afra, was drawn into the situation. About this time the Abbot set up a press in his monastery and, having engaged Zainer to run it, was to print the great illustrated *Speculum* that is in one of the cases in our exhibition. His interest in the dispute was thus of the most real, and so he proceeded to make the parties to it come to terms. He ruled that the making of wood blocks for use as initials and pictures was to be left in the hands of the guild and might not be done by men who did not belong to it. The Abbot's ruling was really a decision that a print was a print, no matter where or how it was published, and that the making of prints should be left to the print makers. Schüssler, refusing to come to terms with the guild, issued no illustrated books, but Zainer evidently made terms with them, for he became, after Pfister of Bamberg, the first great publisher of picture books.

One of the books bequeathed to the Museum by Mr. McGuire is shown open in one of the exhibition cases at a page whereon there is a picture of the abbey in which this decision was made. As this picture was printed at Augsburg in the year 1516, it may very well have been made by one of the guild members who had actually taken part in the discussion that settled the status of book illustration.

It has been the custom of historians of prints to excuse the crudity of many of the early woodcuts on the ground that at the time they were made woodcutting was still a new art and its practitioners not yet able

to cope with its technical problems. This excuse is of the kind that recalls the Frenchman's "*qui s'excuse s'accuse*." The technical problems of woodcutting are of the simplest variety and need but a very short time for their solution. Any one endowed with even a minimal amount of manual facility can learn to make an adequate woodcut of a simple bold drawing in the course of a few days. In modern times many absolutely first attempts have been eminently successful, and there is no conceivable reason why this should not have been so at the very beginning. The real difficulty is to make the simple bold drawing to be cut. The fact that so many of the early woodcuts are crude is due not so much to the lack of knowledge or ability of the woodcutters as to the ignorance and inability of their draughtsmen and the small artistic sensibility of the people for whom they were made. The early woodcut was but a sort of mechanical reproduction of a drawing—a cast of it, as it were—and its merits and demerits to an extraordinary extent are those of that drawing rather than of its mechanical reproduction. Now if we think this over, it is apparent that the ordinary early woodcut, so far from being "the first halting step of a new art"—to use the consecrated phrase—is in reality something quite different. It is the more or less careless or skillful mechanical reproduction of a specimen of an extremely old art, for people have been drawing ever since Adam first scratched with his toe in the dust. At certain times those who have drawn have developed very great artistic skill, but almost without exception this has happened only at centers to which the adjective "metropolitan" can properly be applied. The further one gets from the metropolis the more old-fashioned the drawing is, and also the more it is apt to have lost its bite and freshness and become a matter of traditional formula and cliché. The same thing is true of the provincial speech and vocabulary, and for quite similar reasons.

Most of the very early single-sheet woodcuts that are known to us are of German origin, and their crudity reflects not so much their cutters' lack of technical skill as the fact that Germany was then incor-

rigibly particularist and provincial. There were few or no towns to which the title "metropolis" could be given as it could to Paris or Florence or Venice. The multitude of little towns were proud of their local traditions and speech and their art was essentially old-fashioned and parochial. Instead of being new and fresh it was dead and full of meaningless repetition. Moreover, just as the speech of the less educated part of the community is dull and savorless as compared with that of the highly educated part, so also is its art dull and savorless in comparison. If anyone desires a demonstration of this in actual life, all that is necessary is to look at the pictures, religious or otherwise, that are exposed for sale in the windows of the stationers and household furnishers in the poorer parts of any great city. The single-sheet woodcut originally was made by and for the less educated sections of provincial societies, and it looked it. That we find some of the early single-sheets artistically interesting is a token not so much of their artistic quality as of our own boredom with other and more complicated

things, just as our predilection for certain kinds of old furniture and peasant art is the reaction from too much meaningless skill which leads people to find pleasure in unintentional crudity.

It was not until the woodcut had been seized upon by the printers as a means of illustrating printed books that it was lifted from the uneducated to the educated groups in the community and was forced to change its aspect to conform to more intelligent and exigent demands. The first type-printed book to contain woodcut illustrations was the Edelstein printed at Bamberg about 1460. Those illustrations were "folk art" of the purest kind. By the end of the century illustration had called to its service such men as Dürer and Burgkmair and the Master of the Lübeck Bible—among the greatest artists of their time and country. It was the book and its need for illustration that raised the woodcut from a form of dull peasant art to a medium that was welcome to the eyes of the best in the land.

WILLIAM M. IVINS, JR.

NOTES

MEMBERSHIP. At a meeting of the Board of Trustees, held January 18, 1932, George F. Baker was elected a **BENEFACTOR**. The following members were elected: **FELLOW IN PERPETUITY**, Noel Johnston Appleton in succession to John Herbert Johnston; **HONORARY FELLOW FOR LIFE**, John S. Burke; **SUSTAINING MEMBER**, John W. Higgins. **ANNUAL MEMBERS** were elected to the number of seventeen.

REQUESTS OF MONEY. The Museum has received the balance of its share of the residuary estate of the late John E. Whitaker and the bequest of the late Mrs. William Loring Andrews, which will be used as a fund for the purchase of books for the Library, in memory of William Loring Andrews, a Trustee of the Museum and its Honorary Librarian for many years.

A NEW CLASSICAL CAST. A bronze reproduction of a Greek head of a bearded

warrior has recently been added to our collection of casts and is shown in Gallery B 35. The original was found on the Akropolis in 1886 and is now in the National Museum in Athens (no. 6446). It is one of the finest examples of its period extant, synchronous with the Aigina sculptures (about 490–480 B.C.) and like them distinguished for its firm, simple modeling. The helmet, which was originally fastened to the head by rivets, has disappeared. G. M. A. R.

A BRONZE KYATHOS. Some of the bronze utensils from Etruscan tombs of the archaic period are sumptuous products, with richly cast handles and decorations round the rim. Others are almost undecorated, and among these is occasionally one which through economy and grace of line is a masterpiece of its kind. Of this quality is a cup or ladle of the shape known as *kyathos*,¹ shown this

¹ H. with handle 8½ in. (21.6 cm.); without handle 2¾ in. (6.5 cm.).

month in the Room of Recent Accessions. It is shallow, with offset, flaring lip, a foot with moldings, and a high handle with lotus finial. The bronze has acquired a turquoise patina which adds to the attractiveness of the piece. The style is unmistakably Greek, so that it is easier to believe in it as one of the Greek imports which served as the inspiration of Etruscan metalwork than as one of the more successful of local imitations.

The bowl was hammered, planished, and



BRONZE KYATHOS FROM SOUTHERN ETRURIA
END OF THE VI CENTURY B.C.

then spun to remove the marks of the planisher. The handle is also hammered; the foot and the lotus ornament are cast. An almost identical cup, with double instead of single lotus finial, found in an Etruscan tomb,² can be dated by objects found with it—notably another kyathos with reliefs of archaic style—to about the end of the sixth century B.C. Our piece is said to be from southern Etruria.

C. A.

A SPECIAL EXHIBITION OF EUROPEAN PRINTED FABRICS OF THE NINETEENTH CENTURY. Following the close of the Exhibition of Turkish Embroideries on February 14, an exhibition of European printed fabrics of the nineteenth century from the

² Milani, in *Notizie degli scavi*, 1804, p. 140, fig. 29.

Museum's collection opens on March 13 in Gallery H 15 and will continue through October 2. Of special interest are the several textiles recently given to the Museum by John Sloane, which will be on display for the first time. The exhibition will be described in detail in the March BULLETIN.

METROPOLITAN MUSEUM STUDIES. Beginning with volume IV, part 1,¹ which is now in press, separates of every article appearing in each number of Studies will be available to those who prefer to purchase monographs on special subjects rather than to enter a subscription for the complete publication.

GANDHARA STUCCO HEADS. Through the generosity of George D. Pratt, the Museum's collection of Indian art has been enriched by an interesting group of fifteen stucco heads of the Gandhara school, now on exhibition in the Room of Recent Accessions. They are fragments of Buddhist wall decorations which adorned stupas (sacred shrines) and cloisters of the Gandhara country, which embraces northwestern India and a portion of Afghanistan. Twelve of our new heads represent Buddha himself; the other three show realistic types of Iranian nomads. These stucco heads represent an art which is peculiar to northwestern India—a mixture of Hellenistic and Iranian styles adapted to Buddhist ideas. They may be assigned to the fourth century A.D., a period when Gandhara was in the hands of the great Kushan dynasty.

M. S. D.

PORTRAIT OF MRS. JOHN WINTHROP BY JOHN SINGLETON COPLEY. When Copley went to England at the outbreak of the Revolutionary War he came under the influence of the great English portraitists, and his work became prettified without gaining the brilliance of the men he admired. His pre-Revolutionary portraits, however, reflect the homely vigor and liveliness of Colonial life. The Museum is fortunate in

¹ Metropolitan Museum Studies, volume IV, part 1. New York, 1932. Quarto. 130 pages, 140 ill. 2 plates in color. Bound in paper. Price \$7.00 per volume (two parts), \$4.00 per part.

having acquired a painting in Copley's early style, the portrait of a lady who belonged to one of the most distinguished families of Colonial Massachusetts, Mrs. John Winthrop.¹

She was Hannah, the daughter of Samuel Fayerweather of Cambridge, Massachu-

branch of nectarines which may have been of her own growing. She is evidently a woman of energy and experience, and there are kindly wrinkles around her eyes. She views the world with interest, and her comments on life must have been witty. She undoubtedly was a favorite hostess in the



MRS. JOHN WINTHROP, BY JOHN SINGLETON COPLEY

setts, and was married twice, the first time to Parr Tolman. The portrait was painted after her second marriage. She seems to be a woman in her sixties, though her smoothly brushed hair is dark brown. Seated in a chair upholstered in red, she rests her arms on a round mahogany table; its glossy surface reflects her hands and the lace ruffles at her elbow. The blue gown with lace neckerchief and ribbon bows and the ribbon- and lace-trimmed cap are rendered with great sureness and fine color. She holds a

Harvard community, in which her husband held an important place. Professor John Winthrop (1714-1779), the great-great-grandson of an early governor of Massachusetts, was Hollis Professor of Mathematics and Natural Philosophy at Harvard from 1738 to 1779. He led the first scientific expedition of the Colonies to Newfoundland for astronomical observations, and his computations of earthquakes showed a scientific imagination in advance of his time. He is credited with having laid the foundations for scientific inquiry at Harvard.

Copley painted several members of the Winthrop family. According to the lists

¹ 31.100. Canvas. H. 35 $\frac{1}{2}$; w. 28 $\frac{3}{4}$ in. Maria DeWitt Jesup Fund, 1931. Room of Recent Accessions.

published in 1873 by Augustus Thorndike Perkins, there are portraits of John Winthrop and his father, Judge Adam Winthrop, said to be owned by the Winthrops of Newport, as well as our portrait, which comes to the Museum directly from a descendant of the Winthrop family. An old label pasted on the back of our painting dates it 1774, and it is so assigned by Frank William Bayley, the author of *The Life and Work of John Singleton Copley*.²

J. M. L.

THE EXHIBITION OF FRENCH ART. The Museum has lent to the Exhibition of French Art now being held in Burlington House, London, Courbet's *Woman with a Parrot* and Manet's *Boy with a Sword*. The exhibition, which includes paintings, drawings, sculpture, tapestries, and *objets d'art* from the earliest period to the end of the nineteenth century, is under the joint patronage of Their Majesties the King and Queen of England and the President of the French Republic. As in the case of the Italian and Persian exhibitions, the loans will be international in character and will come from private collectors as well as museums. The exhibition opened in January and will continue on view during February.

JOHN HANCOCK'S SEAL. Judge A. T. Clearwater has added to his collection of early American memorabilia on loan at the Museum a most valuable and interesting memento intimately connected with the revolt and independence of the American Colonies. It is the watch-fob seal of John Hancock, the first signer of the Declaration of Independence, and according to family tradition was worn by him on the immortal fourth of July, 1776. It bears Hancock's initials, deeply engraved upon the stone in script of the same character as his well-known signature at the head of the Declaration, and is mounted in a beautiful heavy gold setting, to which is attached a ring for the suspending ribbon.

So rare and appropriate an addition is the seal to the Judge's collection that it may not be amiss briefly to recall to the memory of the readers of the BULLETIN the impor-

² Boston, 1915.

tant events in the career of its illustrious owner.

John Hancock was born in Quincy, Massachusetts, on January 12, 1737, and died there on October 8, 1793. He was graduated from Harvard College in 1754, shortly afterward entering his uncle's counting-house. Upon the death of this relative, in 1764, he received a large fortune and soon became a prominent merchant. In 1766 he was elected to the Massachusetts House of Representatives as a member from Boston. The seizure of his sloop, *The Liberty*, occasioned a riot in 1768, and the royal commissioners of customs narrowly escaped with their lives. After the affray in 1770 known as the Boston Massacre he became a member of the committee which demanded that the royal governor remove the British troops from the city; and at the funeral of the slain he delivered an address so glowing and fearless in its reprobation of the conduct of the soldiery and their leaders as greatly to offend the governor, who eventually endeavored to seize Hancock and Samuel Adams. Both of these men in 1774 became members—the former, president—of the Provincial Congress at Concord. Their capture was one of the objects of the expedition to Concord in April, 1775, which led to the first battle of the Revolution, and after the encounter Governor Gage offered pardon to all the rebels except these two, "whose offences," he added, "are of too flagitious a nature to admit of any other consideration but that of condign punishment." In the same year, Hancock was chosen president of the Continental Congress and in 1776 signed the Declaration of Independence. Leaving Congress in 1777 on account of ill health, he returned to Massachusetts, where he attended the convention which framed the state constitution and, under that constitution, was chosen first governor in 1780. To this office, with an interval of two years, he was annually reelected till his death.

Hancock was a man of strong common sense and decision of character, of polished manners, easy address, affable, liberal, and charitable. In his public speeches he displayed a high degree of eloquence. As a presiding officer he was dignified, impartial,

and quick of apprehension, always commanding the respect of Congress. He employed his large fortune for useful and benevolent purposes and was an especially liberal donor to Harvard College.

HONORARY ELECTIONS. The President of The Metropolitan Museum of Art, William Sloane Coffin, has been elected an honorary vice-president of the Museum of the City of New York, succeeding the late Robert W. de Forest, and the Director of the Metropolitan Museum, Herbert E. Winlock, has been elected a Trustee of the same museum in the place of the late Edward Robinson.

THE JANUARY CONCERTS. At the series of free symphony concerts given at the Museum

on four Saturday evenings in January the attendance was 39,732, the largest for any series since the concerts have been given. The attendance at the second concert of the series, 12,521, was the largest of any single concert of any year. The attendance at Mr. Surette's lectures was 1,449, likewise the largest on record.

WASHINGTON FILMS. In connection with the Washington Bicentennial Exhibition there will be shown in rotation on the second and fourth Tuesdays of the month at 2:30 in the Lecture Hall three motion pictures which deal with the life of Washington: *The Gateway of the West*, *Yorktown*, and *Alexander Hamilton* (*Chronicles of America*, Yale Photoplays). On Monday, February 22, at 2:30 p.m. in the Lecture Hall, the film *Alexander Hamilton* will be shown.

LIST OF ACCESSIONS AND LOANS

DECEMBER 6, 1931, TO JANUARY 5, 1932

ANTIQUITIES—CLASSICAL

Lead sarcophagus with Dionysiac motives, Roman, Imperial period.*

Gift of George D. Pratt.

ANTIQUITIES—EGYPTIAN

Objects (165) from Thebes, including large red granite sphinx and a head of a sphinx, one large and three small red granite kneeling statues, parts of black granite seated statues (2), bust and three or four heads of painted limestone Osiride statues, and fragments of a small painted limestone sphinx, all of these from Queen Hat-shep-sut's temple at Deir el Bahri, XVIII dyn.; fragments of a red quartzite sarcophagus of Sen-Mut, XVIII dyn.; representative XI dyn. material from tombs in the 'Asāsif such as ivory wands, baskets, jewelry, etc.; parts of a painted wooden coffin, a painted cartonnage mummy case, a wooden stela, etc., from a XXVI dyn. coffin cache in Deir el Bahri temple.* Objects (42) from the Christian necropolis in Khargeh Oasis, including a coffin, jewelry, glass objects, etc.*

Excavations of the Museum's Egyptian Expedition.

Pair of gold bracelets, Ptolemaic period, from Memphis.*

Gift of Mrs. Edward S. Harkness.

Painted limestone head from a statuette, and a

faience necklace, XVIII dyn., from El 'Amarneh.*

Gift of Mrs. John Hubbard and The Egypt Exploration Society.

ARMS AND ARMOR

Stirrups (2), bronze, Chinese, Han dyn. (206 B.C.—A.D. 220); swords (2), Italian, XIV cent.*

Purchase.

Powder horn, tortoise shell with silver mounts, bearing arms of George III, English, late XVIII cent.*

Gift of Mrs. Edward S. Harkness.

BOOKS—THE LIBRARY

Gifts of Joseph Baer & Co., Bernheim-Jeune & Cie, José de Figueiredo, T. Nagahara & Co.

CERAMICS

Coffee-pot, creamer, sugar bowl, coffee cups (7), teacups (8), and saucers (15), porcelain, Italian (Capo di Monte), mid-XVIII cent.†

Gift of George F. Baker.

COSTUMES

Cap, embroidered wool, Peruvian, XVI-XVII cent.*

Gift of Mrs. J. J. Whitehead.

* Not yet placed on exhibition.

† Recent Accessions Room (Floor 1, D 8).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

GEMS

Intaglio, crystal, Early Christian, III-IV cent.†
Gift of Thomas Whittemore.

LACES

Flounce, needlepoint on machine net, Flemish (Brussels), XIX cent.*

Gift of Mrs. Edward S. Harkness.

MEDALS, PLAQUES, ETC.

Bronze medals (2), commemorating the celebration of the sesquicentennial of Yorktown, French, 1931.†

Gift of Paul A. Claudel.

METALWORK

Covered box and tray, Bidres ware; ewer, cast iron,—Indian, XVIII cent. (Floor II, E 13A); copper kettle with stand, American, XIX cent. (American Wing, M 24).

Gift of Mrs. Robert W. de Forest.

MINIATURES AND MANUSCRIPTS

Miniature on ivory, Portrait of Colonel Richard Thomas, by James Peale, American, 1749-1831 (Floor II, C 31A).

Purchase.

NATURAL SUBSTANCES

Yellow white-jade hatchet, Chinese, Han dyn. (206 B.C.—A.D. 220) (Floor II, E 8).

Gift of Mrs. Robert W. de Forest.

Crystal bottle, with cut decoration, Egypto-Arabic, X cent.†

Gift of George D. Pratt.

PAINTINGS

Paintings (2), on silk, Tibetan, XVIII-XIX cent.*

Gift of Mrs. Robert W. de Forest.

Le Pardon, by P. A. J. Dagnan-Bouveret, French, dated 1886.†

Gift of George F. Baker.

The Fitting Room, by Kenneth Hayes Miller, American, contemporary.†

Purchase.

PHOTOGRAPHS—THE LIBRARY

Gifts of Mrs. H. Newton Blue, Rev. Cornelius Greenway, J. Leger & Son, Inc.

PRINTS, ENGRAVINGS, ETC.

Volume V of the Mangwa (Humorous Sketches), by Katsushika Hokusai, Japanese, 1760-1849.*

Gift of Howard R. Guild.

PRINTS AND ILLUSTRATED BOOKS—DEPARTMENT OF PRINTS

Gifts of anonymous (2), Philip Hofer (5 books and 1 drawing), Mrs. Bella C. Landauer (75).

Prints (44), books (4), ornament (prints 72).

Purchase.

REPRODUCTIONS

Water-color copies (38) of tomb paintings.*

Museum's Egyptian Expedition.

* Not yet placed on exhibition.

SCULPTURE

Reliquary bust of Saint Barbara, carved wood, polychromed, Rhenish, XV cent.*

Gift of Mrs. Robert W. de Forest.

TEXTILES

Fragment of silk weave, Persian, XVI cent.†; piece of brocade, Russian, XVIII-XIX cent. (Textile Study Room).

Purchase.

Orphreys (2), gold embroidery, Spanish, XVI cent.*

Gift of Mrs. Edward S. Harkness.

Pieces (8) of printed cotton, and wood block for printing cotton, French, XVIII-XIX cent.*

Gift of John Sloane.

Portrait of J. N. Jacquard, on woven silk, by Didier, Petit & Cie, French, XIX cent.*

Bequest of William G. Jenkins.

WOODWORK AND FURNITURE

Bed, carved wood, Tyrolese (South German, Austrian, or Swiss), early XVI cent.*

Gift of Mrs. Robert W. de Forest.

Panels (4), carved wood, Mesopotamian, IX cent.*

Purchase.

ANTIQUITIES—EGYPTIAN

Earring, gold and semiprecious stones, Ptolemaic period, provenance unknown.*

Lent by Mrs. Edward S. Harkness.

ARMS AND ARMOR

Breastplate and helmet, Austrian, modern (Floor I, H 9).

Lent by Stephen V. Grancsay.

GEMS

Intaglio, chalcedony, depicting Pan with a nymph, by Valerio Belli, Italian, abt. 1530 (Floor II, K 26).

Lent by Milton Weil.

METALWORK

Fob seal (belonged to John Hancock), gold and carnelian, English, late XVIII cent. (American Wing, M1).

Lent by Hon. A. T. Clearwater.

Silver teapot, made by Adrian Bancker, American (New York), XVIII cent. (American Wing, M 10).

Lent by Mrs. Edward W. Hall.

TEXTILES

Book covers (12), embroidered gauze and brocade, Chinese, XVI-XVII cent.*

Anonymous loan.

Palace hanging, k'o ssü, Chinese, Ch'ien Lung period (1736-1795).*

Lent by G. Del Drago.

† Recent Accessions Room (Floor I, D 8).

EXHIBITIONS AND LECTURES

FEBRUARY 15—MARCH 20, 1932

SPECIAL EXHIBITIONS

Washington Bicentennial Exhibition	Alexandria Assembly Room (M 16)	February 16 through November 27
Exhibition of Paintings by Samuel F. B. Morse	Gallery D 6	February 16 through March 27

TEMPORARY DEPARTMENTAL EXHIBITIONS

European Printed Fabrics of the XIX Century	Gallery H 15	March 13 through October 2
Japanese Textiles from the Bing Collection	Gallery H 19	January 11 through April 17
Early Woodcuts, largely from the Bequest of James C. McGuire	Galleries K 37-40	January 11 until further notice

LECTURES FOR MUSEUM MEMBERS

In addition to the following courses, which are open to all classes of membership, Sustaining, Fellowship, and Contributing Members may attend without fee any lecture offered by the Museum.

FEBRUARY		HOUR
15	Gallery Talk: Textiles. Mrs. William N. Little	11:00
15	Nineteenth-Century French Painters: David and Ingres (Section III). Edith R. Abbot	3:30
16	Nineteenth-Century French Painters: David and Ingres (Section IV). Edith R. Abbot	3:30
18	An Introduction to the Collections: The American Wing. Huger Elliott	4:00
19	Study-Hour: The Art of France. Grace Cornell	11:00
20	Story-Hour for Younger Children of Members: How the Murrays of Old New York Saved Washington and His Army. Anna Curtis Chandler	10:15
25	An Introduction to the Collections: The Collection of Prints. Huger Elliott	4:00
26	Study-Hour: Individualizing the Home. Grace Cornell	11:00
27	Story-Hour for Younger Children of Members: When Young Will Shakespeare Met Queen Elizabeth at Kenilworth Castle. Anna Curtis Chandler	10:15
29	Gallery Talk: The Collection of Arms and Armor. Stephen V. Grancsay	11:00
29	Nineteenth-Century French Painters: Géricault and Delacroix (Section III). Edith R. Abbot	3:30
MARCH		
1	Nineteenth-Century French Painters: Géricault and Delacroix (Section IV). Edith R. Abbot	3:30
3	An Introduction to the Collections: The Galleries of Paintings. Huger Elliott	4:00
4	Study-Hour: The Art of England. Grace Cornell	11:00
5	Story-Hour for Younger Children of Members: Surprising the Austrian Court (Celebrating Haydn's Two-Hundredth Anniversary). Anna Curtis Chandler	10:15
5	Gallery Talk for Older Children of Members: French Art from the Age of Louis XIV to Modern Times. Margaret B. Freeman	11:15
7	Gallery Talk: The Collection of Arms and Armor. Stephen V. Grancsay	11:00
7	Nineteenth-Century French Painters: Corot (Section III). Edith R. Abbot	3:30
8	Nineteenth-Century French Painters: Corot (Section IV). Edith R. Abbot	3:30
10	An Introduction to the Collections: The Galleries of Paintings. Huger Elliott	4:00
11	Study-Hour: Selecting Your Costume. Grace Cornell	11:00
12	Story-Hour for Younger Children of Members: All Ashore That's Going Ashore! Off for Adventure. Anna Curtis Chandler	10:15
12	Gallery Talk for Older Children of Members: French Art from the Age of Louis XIV to Modern Times. Margaret B. Freeman	11:15

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

MARCH	HOURL
14 Gallery Talk: Prints. Olivia H. Paine	11:00
14 Nineteenth-Century French Painters: Courbet (Section III). Edith R. Abbot	3:30
15 Nineteenth-Century French Painters: Courbet (Section IV). Edith R. Abbot	3:30
17 An Introduction to the Collections: The Galleries of Paintings. Huger Elliott	4:00
18 Study-Hour: The Art of America. Grace Cornell	11:00
19 Story-Hour for Younger Children of Members: A Boy of Cadore Who Became the Wonder of Venice: Titian. Anna Curtis Chandler	10:15
19 Gallery Talk for Older Children of Members: French Art from the Age of Louis XIV to Modern Times. Margaret B. Freeman	11:15

FREE PUBLIC LECTURES

(Announced by Date and Subject)

FEBRUARY	HOURL
17 Radio Talk, WNYC. The American Wing. Huger Elliott	8:15
20 Radio Talk, WOR. The Tomb of Per-nēb. Huger Elliott	12:25
20 The Tomb of Per-nēb, I. Mrs. Grant Williams	4:00
21 American Landscape Painting. Royal Cortissoz	4:00
25 Radio Talk, WRNY. A Roman Portrait. Huger Elliott	11:45
27 Radio Talk, WOR. The Special Exhibition of Paintings by Morse. Huger Elliott	12:25
27 The Tomb of Per-nēb, II. Mrs. Grant Williams	4:00
28 Technique in American Art. Royal Cortissoz	4:00
MARCH	
2 Radio Talk, WNYC. Roman Glass. Huger Elliott	8:15
5 Radio Talk, WOR. Windows of Colored Glass. Huger Elliott	12:25
5 The Bronze Chariot from Monteleone. George H. Chase	4:00
6 The Fine Art of Landscape Architecture (Arthur Gillender Lecture). Mrs. William H. Hutcheson	4:00
10 Radio Talk, WRNY. The Special Exhibition of Paintings by Morse. Huger Elliott	11:45
12 Radio Talk, WOR. Egyptian Life and Art. Huger Elliott	12:25
12 Currier and Ives Prints (Lecture for the Deaf and Deafened Who Read the Lips). Jane B. Walker	3:00
12 Egyptian Ships and Shipping. Ludlow S. Bull	4:00
13 Jacques Louis David. Edith R. Abbot	4:00
16 Radio Talk, WNYC. The Special Exhibition of Paintings by Morse. Huger Elliott	8:15
19 Radio Talk, WOR. Oriental Rugs. Huger Elliott	12:25
19 Mediaeval Enamels. William M. Milliken	4:00
20 Art and the Layman. Frederic P. Keppel	4:00

FREE PUBLIC LECTURES

(Announced by Courses)

Yale Cinema Films Showings: Chronicles of America Photoplays, Monday, February 22, and Tuesdays, February 16, 23, March 1, 8, 15, at 2:30 p.m.
 Museum Cinema Films Showings, Thursdays at 2:30 p.m.
 Story-Hours for Boys and Girls, by Anna Curtis Chandler, Saturdays, February 20, 27, March 5, 19, at 1:45 p.m.; Sundays, February 21, 28, March 6, 13, 20, at 1:45 and 2:45 p.m.; by Agnes K. Inglis, Saturday, March 12, at 1:45 p.m.
 Gallery Talks by Roberta M. Fansler, Saturdays at 3 p.m.
 Gallery Talks by Elise P. Carey, Saturdays at 2 p.m., Sundays at 3 p.m.
 Holiday Gallery Talk by Elise P. Carey, Monday, February 22, at 3 p.m.
 Museum Course for Workers by Roberta M. Fansler, Saturdays at 2 p.m.
 Study-Hours for Practical Workers: Artisans and Craftsmen (Arthur Gillender Lectures), by Grace Cornell, Sundays, February 21, March 20, at 3 p.m.; by Marian Hague, Sunday, February 28, at 3 p.m.; by Richard F. Bach, Sunday, March 6, at 3 p.m.; by Abbott Kimball, Sunday, March 13, at 3 p.m.
 Talks on the Concert Programs by Thomas Whitney Surette, Saturdays, March 5, 12, 19, at 5:15 p.m.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

LECTURES FOR PUBLIC SCHOOL TEACHERS

These courses are open to the public upon the payment of a fee for each course.

FEBRUARY

		HOUR
17	The Human Background of Art (Course for High School Teachers). Ethelwyn Bradish.	4:00
17	Tradition and Contemporary Art: Ancient Sculpture. Huger Elliott.	4:00
18	Art Appreciation (for Elementary and Junior High School Teachers). Anna Curtis Chandler.	4:00
19	Study-Hour: Rugs. Grace Cornell.	4:00
20	Outline History of Italian Painting: Florence in the Early XVI Century. Edith R. Abbot.	11:00
24	The Human Background of Art (Course for High School Teachers). Ethelwyn Bradish.	4:00
24	Tradition and Contemporary Art: Mediaeval Sculpture. Huger Elliott.	4:00
25	Art Appreciation (for Elementary and Junior High School Teachers): Art of the East—Persia and India. Anna Curtis Chandler.	4:00
26	Study-Hour: Individualizing the Home. Grace Cornell.	4:00
27	Outline History of Italian Painting: Papal Patronage—the Sistine Ceiling. Edith R. Abbot.	11:00

MARCH

2	The Human Background of Art (Course for High School Teachers). Ethelwyn Bradish.	4:00
2	Tradition and Contemporary Art: Renaissance and Modern Sculpture. Huger Elliott.	4:00
3	Art Appreciation (for Elementary and Junior High School Teachers). Anna Curtis Chandler.	4:00
4	Study-Hour: Furniture. Grace Cornell.	4:00
5	Outline History of Italian Painting: Papal Patronage—Raphael. Edith R. Abbot.	11:00
9	The Human Background of Art (Course for High School Teachers). Ethelwyn Bradish.	4:00
9	Tradition and Contemporary Art: Prints. Huger Elliott.	4:00
10	Art Appreciation (for Elementary and Junior High School Teachers): Children in Art. Anna Curtis Chandler.	4:00
11	Study-Hour: Selecting Your Costume. Grace Cornell.	4:00
12	Outline History of Italian Painting: Correggio in Parma. Edith R. Abbot.	11:00
16	The Human Background of Art (Course for High School Teachers). Ethelwyn Bradish.	4:00
16	Tradition and Contemporary Art: Prints. Huger Elliott.	4:00
17	Art Appreciation (for Elementary and Junior High School Teachers): Marionettes in Art. Catherine Rheingard.	4:00
18	Study-Hour: Woven Fabrics. Grace Cornell.	4:00
19	Outline History of Italian Painting: Giorgione—His Art and Influence. Edith R. Abbot.	11:00

LECTURES FOR WHICH FEES ARE CHARGED

Courses for Public School Teachers are also open to the public upon payment of a fee.

FEBRUARY

		HOUR
19	Study-Hour for Employees of Stores and of Manufacturers: The Principles of Color. Grace Cornell.	1:00
26	Study-Hour for Employees of Stores and of Manufacturers: The Principles of Color. Grace Cornell.	1:00

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870. "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

LOCATION

MAIN BUILDING. Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue cars one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 79th and 86th Streets.

BRANCH BUILDING. The Cloisters. 608 Fort Washington Avenue. Reached by the West Side subway or Fifth Avenue buses to St. Nicholas Avenue and 181st Street; thence west to Fort Washington Avenue and north ten blocks.

OFFICERS AND TRUSTEES

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MYRON C. TAYLOR	First Vice-President
WILLIAM CHURCH OSBORN	Second Vice-President
GEORGE D. PRATT	Treasurer
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ADVISORY TRUSTEE FRANCIS C. JONES

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Assistant Director and Director of The Cloisters	JOSEPH BRECK
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Associate Curator	CHRISTINE ALEXANDER
Curator of Paintings	BRYSON BURROUGHS
Associate Curator	HARRY B. WEHLE
Curator Emeritus of Egyptian Art	ALBERT M. LYTHGOE
Curator of Egyptian Art	HERBERT E. WINLOCK
Associate Curators	AMBROSE LANSING
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Curator of Arms and Armor	PRESTON REMINGTON
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MEMBERSHIP

BENEFACTORS, who contribute or devise	\$50,000
FELLOWS IN PERPETUITY, who contribute	5,000
FELLOWS FOR LIFE, who contribute	1,000
CONTRIBUTING MEMBERS, who pay annually	250
FELLOWSHIP MEMBERS, who pay annually	100
SUSTAINING MEMBERS, who pay annually	25
ANNUAL MEMBERS, who pay annually	10

PRIVILEGES—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Sustaining, and Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

MUSEUM GALLERIES and THE CLOISTERS free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays. Children under seven at the main building and under twelve at The Cloisters must be accompanied by an adult.

HOURS OF OPENING

MAIN BUILDING AND THE CLOISTERS:

Saturdays	10 a.m. to 6 p.m.
Sundays	1 p.m. to 6 p.m.
Other days	10 a.m. to 5 p.m.
Holidays, except Thanksgiving & Christmas	10 a.m. to 6 p.m.
Thanksgiving	10 a.m. to 5 p.m.
Christmas	1 p.m. to 5 p.m.

The American Wing & The Cloisters close at dusk in winter.

CAFETERIA:

Saturdays	12 m. to 5:15 p.m.
Sundays	Closed
Other days	12 m. to 4:45 p.m.
Holidays, except Thanksgiving & Christmas	12 m. to 5:15 p.m.
Thanksgiving	12 m. to 4:45 p.m.
Christmas	Closed

LIBRARY: Gallery hours, except Sundays during the summer and legal holidays.

MUSEUM EXTENSION OFFICE: 10 a.m. to 5 p.m., except Sundays and legal holidays.

PRINT ROOM and TEXTILE STUDY ROOM: Gallery hours, except Saturday afternoons, Sundays, and legal holidays.

INSTRUCTORS

Members of the staff detailed for expert guidance at the Museum and at The Cloisters. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to Members and to the teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for from one to four persons, and 25 cents a person for groups of five or more. Instructors also available for talks in the public schools.

PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum and at The Cloisters, and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

INFORMATION DESK

At the 82d Street entrance to the main building. Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for; and directions given.

PUBLICATIONS

The Museum publishes and sells handbooks, colorprints, photographs, and postcards, describing and illustrating objects in its collections. Sold at the Information Desk and through European agents. See special leaflets.

CAFETERIA

In the basement of the main building. Open for luncheon and afternoon tea daily, except Sundays and Christmas. Special groups and schools bringing lunches accommodated if notification is given in advance.

TELEPHONES

The Museum number is Rhineland 4-7600. The Cloisters branch of the Museum, Washington Heights 7-2735.